

1. RFQ. Discuss difference between RFQ ([Request for Qualifications](#)) and RFP ([Request for Proposal](#))

- a. Be certain that the project that you are submitting for is one that you can do.
- b. Submit a **professional** resume and **professional** photos of previous work.
 1. Do not submit more than asked.
 2. How to begin public art.
 - a. Go for small projects.
 - b. Begin local.
 - c. Design work for a public space even if there is no call. Make models.
 - d. Offer to display work in a temporary and public setting.
 - e. Think of all of your work as potentially being public, (create a mindset).
 - f. Work with materials that might be appropriate to outdoor settings or indoor public environments.

2. RFP's

- a. The standard progression.
 1. RFQ submission.
 2. Selection of finalists, a stipend for submission development is often involved.
 3. Proposal submission.

Sometimes RFQ's are skipped and preliminary proposals are requested from the beginning. In these cases entrants are expected to make a complete submission without a stipend.

a. Thoughts

1. If you want it give more. Go all out.
2. Creative ability is not all. The more that you exhibit that you are prepared the better chance that you have. (Think every step through)

3. Do everything professionally.
4. Know that you can do what you propose.
5. Salesmanship.

3. Submission process

a. **CAREFULLY** read the call for submissions and all available information.

1. Highlight key words and phrases. Who the work is for; what is the theme? Does it say gateway, memorial, is there a specific theme? Is it a community space or park, business, school etc.? Look for words that express preferences. What is the budget?
2. Highlight everything that is required for the submission. Include restrictions.
3. Reread, reread.

b. **Go to the site** with a sketchbook, sit down and observe. Take time.

1. What are the surroundings like, buildings, landscape?
2. Are there prominent colors or shapes?
3. What is the pedestrian/vehicular traffic like? Is there a prominent viewpoint?
4. Are there visual relationships that can be played off of?
5. Think in terms of integration, in terms of creating a layered composition.
6. Stand in the center of the area and take a 360-degree panorama photo.
7. Photograph the area thoroughly, pay attention to primary viewpoints.
8. View the site at night.

c. **Research**

1. If possible obtain a “plan” view of the area.
2. Research the history of the area.
3. Do research about the community, university, hospital business etc.
4. Know what the client is looking for!

d. Composition

1. Surround and immerse yourself with information, gestate.
2. Think about appropriate materials, durability.
3. Think about everything together as a whole, scale, viewpoints, concept, relationships, costs, feasibility, timeline, etc.

e. Budget (The budget need be considered every step of the process).

1. Consider, site prep, foundation, crane and installation equipment and .
(Sometimes the client will cover these costs beyond the available budget). Don't count on it.
2. Consider, materials, fabrication, studio, installation, delivery, insurance, engineering, wages, fabricators etc.
3. Break down budget into categories.

a. Materials, Services, Travel, Artist Fee and

Contingency Fee, (5% of total)

f. Timeline, (Order of progression)

1. Think through every step of the process on a calendar.
2. Set benchmarks and goals.

(Post Award Considerations)

a. Contract payment schedules are usually set to benchmarks.

b. I generally break a large project into 3-4 payments.

4. Finalists Presentation**a. Verbal Presentation**, when required.

1. Anticipate all and any questions, be prepared. You're covered if you have thoroughly thought everything through.

b. Technical Drawings.

1. Prepare elevation and plan drawings as is appropriate.
2. Include primary dimensions and layout.
3. Overall site illustrations may be useful.

c. Artistic Illustration

1. Artistic illustration or Photoshop images of artwork in place on site.

d. 3D model

1. Scale models are often best understood by juries.
2. Models need to include a portion of the environment illustrated.
3. Use Photo Shop to place an image of your models into site photographs.
4. When possible illustrate the relationship of the sculpture to the environment.
5. Include a scale figure.

e. Written Proposal

1. Break the narrative into separate headings.
 - a. Model, Sculpture, Concept Budgetary explanations, Method of construction and installation, Timeline, Placement/Environment, Materials and Maintenance.
 - b. Be sure to address items of importance identified in the prospectus.

f. Written Budget

1. Layout and itemize the budget using the breakdown categories.
 - a. Materials, Services, Travel, Artist Fee and
Contingency Fee, (5% of total)

g. Statistics & Additional Installation concerns.

1. List primary dimensions.
2. List total estimated weight if this is relevant to your proposal. This will determine the footing structure or wall supports.

3. The dimensions can help determine engineering issues such as wind loading.
4. Determine if an engineer's stamp is required. This expense is often a good investment.
5. Make a list of additional support systems you will need in walls, floors, ceilings and lighting, etc. Communicate to the client, architect and project manager in your meeting, so that they are aware and if construction timeline allows for their implementation into building project. (Discuss who will pay for these additional items.)

Finalist & Business Basics

- a. **Liability insurance.** Most projects require a \$1,000,000. Policy. Ask if more is required. Coverage is generally required until the work is installed; inspected and final payment is made. It is good to keep this policy in place, in case there are any accidents in the future that involve your art.
- b. **Contracts:** Understand them and always ask when you have questions.
- c. **Tax ID #.**
- d. **Contact: IRS, accountant, lawyer, business acct. at bank and SCORE.** Get business in order before you begin project.
- e. **Construction schedule:** Projects vary. Some times artist are called in before a project begins, at other times your work will go in after the building is completed.

LOCATING COMPETITIONS – ADDITIONAL INFORMATION.

Key search words; Organization & Agencies, Public Art, Call for Art, Opportunities, etc.

Register or sign up to receive email/mail notification of public art – call to artist.

1. Americans for the Arts: Great source of information. Strongly suggest joining.
www.americansforthearts.org & PAN_ Public Art Network
 - a. www.americansforthearts/PAN.org
 - b. DOWNLOAD: PAN_annotated_contract.pdf & issue_paper_pfd.

2. CAFÉ ART ENTRIES <https://www.callforentry.org/> List national competition. Good guide for formatting images.
3. <http://forecastpublicart.org>
4. <http://www.culturenow.org> Museumwithoutwalls Tab. OUR PARTNER; easy click on many public art and STATE ART organizations & contact info.
5. www.publicartreview.org.
6. www.Phoenix.gov/arts. Monthly newsletter listing artist opportunities in AZ.
7. www.nyfa.org.
8. www.artistsregister.com.
9. <http://www.pittsburghartscouncil.org/public-art/artist-opportunities-listserv/public-art-calls-for-artists> Sign up for email, as it is very good with current info.
opa@pittsburghartscouncil.org
10. <http://racc.org/public-art/overview-opportunities>
11. arts.culture@seattle.gov Great email info on current calls.
12. Arts Council of Indianapolis <artistservices@indyarts.org>
13. <http://ncartseveryday.org> search public art-artist opportunity bottom of list
14. <http://racc.org/public-art/overview-opportunities>
15. <http://www.4Culture.org> Good current email list
16. www.artsandmuseums.utah.gov Great public art collection. Vie past installations
17. <http://www.florida-arts.org/programs> Art in state building. Check links

YOU ARE A SEMI-FINALIST

Rachel Dickerson-Pubic Art Manager

1. Getting the news: If selected as a semi finalist, you should get a call soon after the committee has met.
 - A more detailed letter will follow a call announcing that you have been selected.

- You may want to find out from the project coordinator, which of your slides the committee particularly liked and what some of the comments were. This is important information for an artist, especially if he/she has presented a body of work that is not totally consistent.
- Try to establish a good relationship with the project coordinator with whom you will be communicating with.

2. The Site Visit:

- It is usually required for semi finalist to make a site visit. The site visit is usually very beneficial for the artist to gain valuable information he or she will need in order to work on a winning proposal. The site visit may also include an opportunity to meet with the architect, a community representative, and/or others who are important to the project. By observing and listening you may gain insight into the politics of a project. By observing and listening you may gain insight into the politics of a project, which may prove very valuable. Take notes.
 - Architectural and engineering drawings will be provided as long as they are accessible from the partnering organizations and architects as well as relevant information about the project, the community, the actual site, the building and surrounding structures, the commissioning organization, the project audience, etc.
 - A design contract will be provided that specifies what is expected from you. There will be an agreed upon process for sharing the information so that questions and answers are distributed fairly among all participants.
 - Watch for restrictions on the size and scale of the materials submitted (drawing and Marquette) and a specific format for written materials.
3. Doing the Research: You will want to record some of the things you have heard and some of your basic observations if you have visited the site, and refer to this information during the conceptual phrase. Also, re-read the background information and don't lose sight of the "goals" for the project. Contact people whose names were given to you.
- If you have trouble reading some the blueprints, do not hesitate to find someone to help you. You want to ask a couple of friends to "brainstorm" with you or listen to your preliminary idea and react.
4. **The Written Proposal:** The written proposal does not need to be lengthy, but should be professionally presented. Place in binder or plastic folder. Make sure the type is not too small. Ask the coordinator how many copies you need so that everyone on the committee gets one.

PROPOSAL

1. Concept: (one or two paragraphs) this important opening section describes your own interest in this project, and why and how you come up with your particular concept. Set up the “stage” or context. What inspired you and why is your concept/design perfect for this project? If you have an opportunity, explain how you have connected to the philosophy or the goals of this particular project and organization.

2. Description of the proposed work (maximum of one page). This section describes your proposed work as clearly and as thoroughly as it is possible at this stage, and covers at least the following information:

3. Materials – size, weight, number of elements, fabrication technique, engineering, and surface finish, method for attachment or installation, etc. Address issues of safety and maintenance.

Without going into the technical details of the design development stages, you need to provide the committee members with all relevant information about the pieces you are proposing and convince them that you have done adequate research and are comfortable with what you are proposing. (This is particularly important if the scale or complexity of this work is much more than the works you have previously created.) Sometimes, you may want to present the committee an “option” or addition to your basic proposal. (This could be a modification in the design or special lighting or special landscaping which was not originally asked for.) Discuss this ahead with the coordinator. It could be confusing to the committee members. If you do so, make very clear that it is extra, and specify whether it is included in your basic budget or not.

5. The Budget

The budget is to show the committee how you are planning to use the money that has been allocated for this commission.

There are no rules about how you should present a budget, but remember that every committee will want to make sure “they are getting their money’s worth.”

A draft of the Phase II – Fabrication and Installation contract will be given to you, which will give a better idea of what to budget for, especially in regard to insurance requirements and other costs you may not be expecting.

The following are some of the costs to include in your budget (some may not be relevant to your type of work); All these items-and you may think of others-should add to the total of the budget allocated for this commission. Do not ask for less than is available.

Sample Budget Sheet

1. Materials & Supplies (Itemized list with cost)
2. Studio rent
3. Administrative (you have some flexibility with these)
4. Consultants: you may need to hire an architect to help you.

a. Engineer. Some require a stamp (additional expense.) Insures plan will work.
 5. FABRICATION: Sub-contractors (the foundry or fabricator could take a big share, additional salaries (you may need to secure a larger space and hire special assistants.)

a. Tools & Equipment. Purchase and Rental cost.

6. Travel & Lodging

7. Insurance

a. Liability Insurance

b. Workman Compensation

INSTALLATION

8. Transportation of workers. Hotel/food

9. Shipping to site. Truck rental.

10. Crane, scaffolding or lift rental cost with insurance.

MISC.

11. Design fee: an additional amount to the total budget for fabrication and installation (Project manager)

12. Presentation materials. Printing, handout materials and mailing cost.

13. Documentation expenses: professional photographs, identification plaque.

14. A contingency of up to 15% of the total budget is fairly common.

Attachments (depending on what is required):

a. Drawings showing different views or details

b. Photographs of other works that may be similar or will help illustrate one of your points.

c. Bids from fabricators or sub-contractors showing you have done all your research

d. Technical information about a particular material or finish (especially if this is a new product people may not be familiar with.)

- Your final proposal package should be clearly presented and neatly bound, and you may want to invest in a plastic cover. Each package should include at least: the concept, description of the work, budget and resume. You may also want to include color copies of previous similar works, short appropriate reviews about your work or letters of recommendations from previous projects. Make sure you have enough copies for everyone.

6. The Scale Model, Marquette and/or Digital Rendering:

- Depending on the complexity of the pieces you are proposing and its locations, you may need to show some of the architectural environment or context (Inquire if there is an existing architectural model you may be able to refer to.)
- Make the model in a material you feel comfortable with and which translates well.

- If you feel the scale is too small to adequately show your work, do not hesitate to discuss this with the coordinator. You may be able to also present a detail of the work at a larger scale.
- The craftsmanship is important, and will inform the committee about your attention to details and finish.
- In general, don't make something that is cumbersome and difficult to handle for you and others who may have to move it.
- Show your model to friends and make sure they can understand what you are proposing.
- You may want to also bring samples of materials you are planning to use: clays, glass, fiber paints colors or finishes. (Committee members enjoy handling things.)
- Make sure with the coordinator that your digital file will open on the equipment they will use before the presentation date.

THE PRESENTATION

If you are coming in from out of town, discuss the schedule ahead of time with the coordinator and try to arrange for a convenient time slot. You are allowed 30 minutes for the presentation, including time for questions with 5 minute before and after for set up and break down of the presentation. Ask the coordinator ahead of time about bringing in a video, slides and/or CD.

1. Finding out about the setting for your presentation:

- Will you be presenting in a large formal auditorium or in a more intimate space?
- What is the configuration of the room?
- How many committee members will be present?
- Who are they?
- Will you have enough space to display your model and your drawings?
- Make sure to give yourself plenty of time to arrive early to the meeting location so that you can be prepared and calm before it is your turn.
- If possible, bring a friend to help you carry your model and other materials.
- Wear, clothes that you feel comfortable in, are not too formal or too casual.

2. Format of the Presentation:

- First introduce yourself and thank the committee for giving you this opportunity. A few words about your background, where you went to school, how you decided to be an artist, may help establish a more relaxed and comfortable ambiance.
- It is usually a good idea to keep the model covered until you have everyone's attention.
- Explain why this commission is particularly exciting for you.
- The committee will have reviewed your slides of previous work before your presentation.

- Distribute your proposal packages around the room.
- Uncover the model and make sure everyone has a good view of it.
- Go over the proposal and model carefully and make sure that the committee members are actually paying attention.
- Don't assume that people will understand instantly what they are looking at. Expect some strange questions. Be patient and don't be defensive.
- Go over your budget. Be organized and thorough
- Each question you are asked is important, and if you don't know an answer, don't be evasive or nervous, and assure them that you will be happy to research it and let them know.
- You will most certainly be asked about your schedule and availability. Don't be vague and assure the committee that this commission is an important opportunity for you and that, if selected, you will give this project your attention. Thank everyone and mention that, should there be any question, you are available to answer his or her inquiry.
- Especially for outdoor projects, be prepared for questions about handicapped accessibility.
- Depending on the organizational layering and politics and the efficiency of this particular program, you may hear whether you have been selected or not within 24 hours or you may have to sit tight for several weeks.